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Junior and Activities

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Dear Classroom Teacher

This — the June issue of JUNIOR ARTS & ACTIVITIES — brings us to the close of our first school year. We hope that you have found much help and inspiration in these pages and that you will be among our readers when the September issue is off the press.

As you know, JUNIOR ARTS & ACTIVITIES is completely unique as a publishing venture in the field of art education. Never before has a magazine appeared with the sole purpose of providing guidance to the elementary classroom teacher in creative activities.

The response from teachers all over the nation has been most gratifying. Letters have literally poured into our publishing offices from classroom teachers, art teachers, principals, city art supervisors and state directors of art, college and university professors, and even educational directors of our leading museums commending our efforts and wishing us success.

This is at once encouraging and a challenge to our future. Naturally, we all want JUNIOR ARTS to have a long and successful life. But your continued and active support will be a necessity. This support must come in a variety of ways. Keep your subscriptions up-to-date and encourage your fellow teachers, principals, and librarians to subscribe. Patronize the firms which advertise with us. They are actively supporting us and appreciate your orders.

At all times we welcome your comments and suggestions. Art educators — whether they be classroom teachers or specialized teachers of art — are encouraged to submit articles for publication. Remember that JUNIOR ARTS can be only as good as the material you send in to share with your fellow teachers.

Best wishes for a most pleasant summer.

Sincerely,

J. Louis Hoover

NATIONAL ART EDUCATION NEWS

PACIFIC ARTS ASSOCIATION

JOHN W. OLSEN, President

The 27th annual convention of the Pacific Arts Association was held on April 5, 6, and 7 in the new art building at University of California at Los Angeles. In selecting the convention theme, "Art IS a Way of Living," the planners were guided by the conviction that in this period of unrest and tension the service of the arts in all areas of our living has assumed major significance and that we, as art educators, must constantly reaffirm our belief that art IS a way of living.

One of the important features of the convention was the theme exhibit. A number of practicing artists and art educators were asked to prepare a panel presenting a visual statement of the convention theme as it related to his particular area of art. The result was a show covering 16 different fields of art seen both from the standpoint of the art teacher and the museum worker. It is now planned to make slides of the exhibit which will be available for rental and sale on a national basis.

Keynote speaker opening the convention was Dr. Karl With, professor of art history at U.C.L.A. Lecture-demonstrations were given by such prominent artists as Charles Eames, Hudson Roysher, Howard Warshaw, Jules Heller, Maurice Bailey, Roy Erickson, Warren Carter, Jerome Gould, Richard Petterson, Judith Miller, and Ethel Wardrop. A group of three meetings on community planning featured Lloyd Ruocco, Thornton Abell, and Sumner Spaulding. Other meetings dealt with the use of motion pictures in art education and developing the implications of the convention theme for various educational levels.

You can become a member of the P.A.A. and the N.A.E.A. by sending \$4 for dues to Elladora Furbush, 1113 Carmona Avenue, Los Angeles 19, Calif.

WESTERN ARTS ASSOCIATION

IVAN E. JOHNSON, President

The Western Arts Association convention was held at The Neil House, Columbus, O., April 7 to 10. A *workshop study convention* was built around the theme, "Experience in The Arts For a Free Society." Five major areas were studied by the participating members: supervision, elementary or secondary levels, college level, and perception. After general discussion meetings the groups divided into smaller study groups where specific problems were analyzed.

Within the area of supervision, smaller study groups discussed (1) the role of the art consultant in curriculum development, (2) in-service training, and (3) group action in developing art education in smaller school systems. The teacher education group considered (1) cooperative action between public schools and teacher education institutions, (2) emphasizing a

quality of art experience as it pertains to the behavior of children, and (3) using resource materials to enhance teaching in the arts.

The elementary group tackled: (1) art in the self-contained classroom, (2) art as communication, and (3) experiences in the arts and social living. Secondary teachers considered: (1) building an art program to meet the needs of adolescent children, (2) art in the common learnings programs, (3) pupil-teacher planning, and (4) whether contests and competitions can be justified in terms of educational values. Those interested in perception explored the problem of how people perceive and interpret their perceptions.

Among the speakers were Laura Zirbes of Ohio State University; Alvin Lustig, nationally-known designer; H. Harry Giles of New York University; Marion Quin Dix, Vice-President of the National Art Education Association; and Robert Iglehart of New York University.

You can become a member of the W.A.A. and N.A.E.A. by sending dues of \$5 to George Dutch, Peabody College for Teachers, Nashville, Tenn.

EASTERN ARTS ASSOCIATION

HAROLD F. LINDERGREEN, President

The Eastern Arts Association convention was in session April 16 to 19 at the Ambassador Hotel, Atlantic City, N. J. The convention theme was provocative, timely and controversial — "Art Education in a Scientific Age." Prior to the convention, three outstanding art educators — Jack Bookbinder, Edwin Ziegfeld and Viktor Lowenfeld — wrote statements of their beliefs as to the roles of art and science in the world today. These served as a background for individual study before the opening of the convention.

Among the outstanding speakers at the convention were L. Thomas Hopkins, professor of education, Teachers College, Columbia University; Ogden Nash, poet; Paul B. Sears, professor of conservation, Yale University; Nathaniel Cantor, visiting professor of sociology under a Carnegie Grant at Columbia University; Natalie Cole, author of *The Arts in the Classroom*; and Florence Cane, author of *The Artist in Each of Us*.

Jack Bookbinder, Special Assistant to the Director of Fine and Industrial Arts, Philadelphia Public Schools, presented a program called "The Pennsylvania Story" in which he discussed an enriched type of art experience for students and a co-ordinated use of audio-visual techniques designed to arouse pride in the community.

A number of exhibits were available to participating members. These included art work from colleges and art schools offering technical training and/or teacher education; a sampling of the latest visual materials; a show of elementary

(Continued on page 47)

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Junior Arts and Activities

CREATIVE ACTIVITIES FOR CLASSROOM TEACHERS

Volume 31
Number 5

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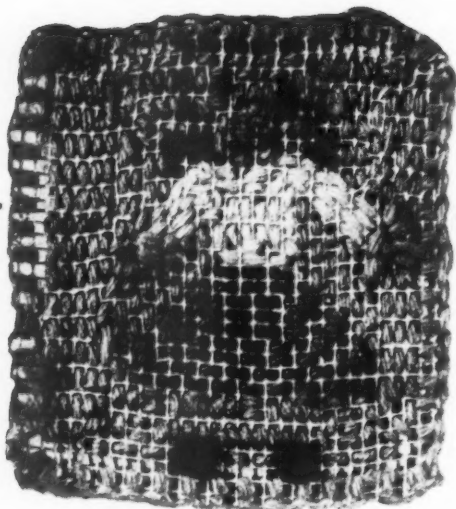
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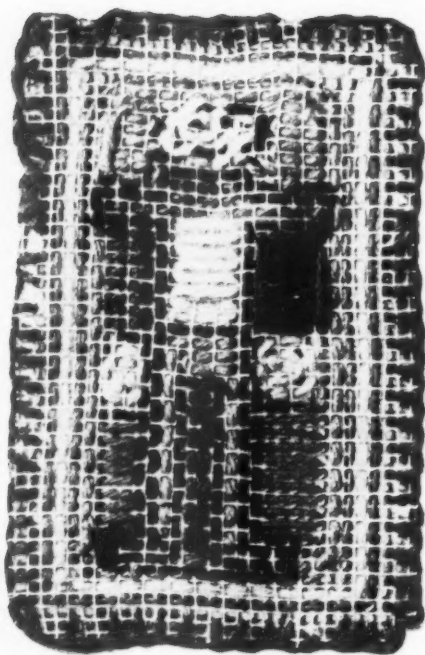
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JUNIOR ARTS & ACTIVITIES is published monthly except July and August by the Jones Publishing Company, 542 N. Dearborn Parkway, Chicago 10, Illinois, G. E. von Rosen, President. SUBSCRIPTION: One Year, \$4.00 in the United States and foreign countries. Single copy, 50c. CHANGE OF ADDRESS: Four weeks' notice is required. Send old address as well as new. ENTERED as second-class matter September 27, 1939, at the Post Office in Chicago, Illinois, under the Act of March 3, 1879. Additional entry, Rochelle, Illinois. JUNIOR ARTS & ACTIVITIES will consider for publication articles concerning creative activities for children. Correspondence regarding manuscripts should be directed to the Editor.



WHAT YOU C W



C WITH NEEDLES AND YARN . . .

A new approach has revived old-fashioned stitchery in elementary schools. Now it's popular with children of all ages.

By **NORA LEE**

Supervisor of Art
New York City Public Schools



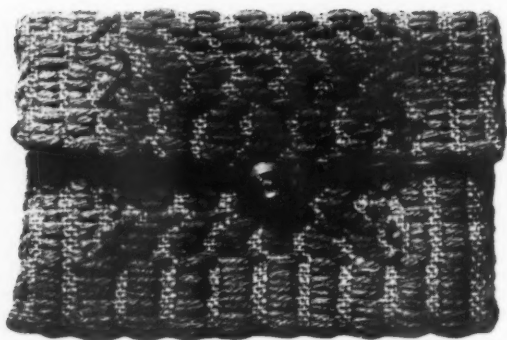
Back when grandma was a child, little girls learned to stitch old-fashioned motto samplers, fancy doilies and printed tapestry designs. They were careful to make neat stitches and follow suggested color combinations and the patterns accurately. If they did neat work parents and teachers praised them and proudly displayed their needlework.

This sort of craft work gave little satisfaction to most children. Today a new version of old-fashioned stitchery is rewarding to both boys and girls in the elementary grades. They work with large tapestry needles, multi-colored yarns and loosely woven materials such as Dixie mesh. The children select their own colors, design and sew what strikes their fancy.

The approach to stitchery is exploratory. The teacher provides materials best suited to the age level of her children. The young child, because of his limited motor coordination, works best with large materials such as blunt tapestry needles with large eyes, heavy yarns, cords or braids and loosely woven mesh such as rug backing.

First the child handles the materials to sense qualities and possibilities. He chooses his colors, combining and arranging and experimenting with them. The teacher can stimulate the child's imagination and thinking by asking some simple questions, "What can you discover that your needle and colored yarns can do?" or "What can

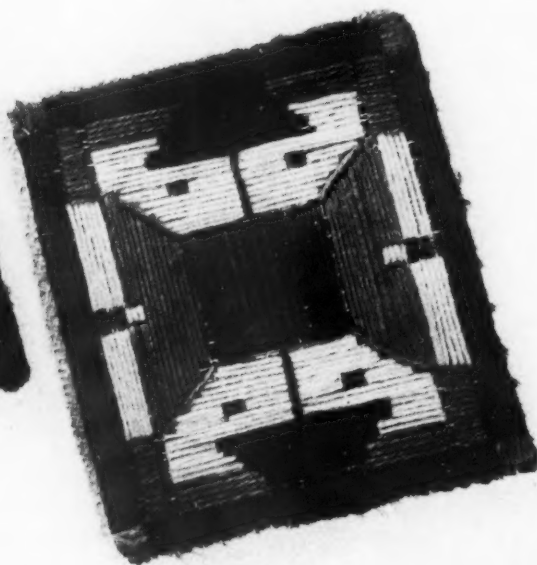
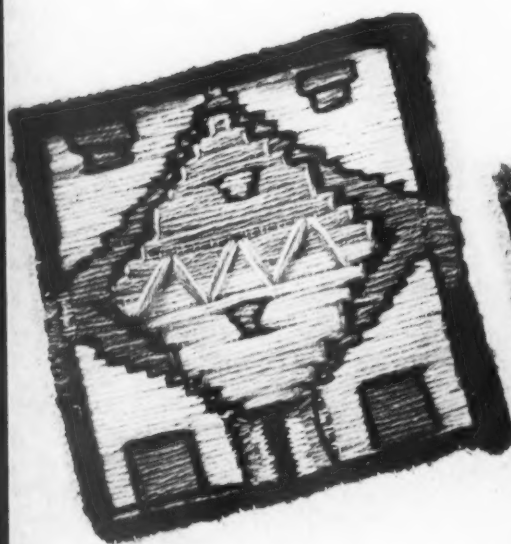
Many simple materials can be adapted to needlework. Child should be free to make choice.



Purse was created with bright green and red yarn and burlap.



Fifth-graders have advanced to stitching definite designs with functional uses.



Hot-plate pads show imaginative color combinations. Left is abstract tree in yellow, green, purple and pink; right, design combines pink, brown, blue, red.



Burlap stitched with gaily colored yarn makes effective pouch bag and coin purse. Design on mitten was done by beginner. Most children want to make practical articles using yarn.

you do with these gay materials that will make the design more beautiful?"

Through experimentation the child discovers that he can make his needle go down and up, under and over, in and out, under one, over two, etc. With ingenuity and resourcefulness he will invent stitches and combine colors and textures that are as creative and personal as the beautiful lines and shapes that he made in his paintings.

It's a good idea to have your group experiment with large bristle brushes and show card colors on newsprint before attempting needlework. This gives the children an opportunity to experiment with shapes and shape relationships.

The child follows a definite pattern in developing his ability to work with yarns and materials. This pattern roughly parallels his painting experiences. At first the child usually works in lines, then intuitively creates shapes. Later he (Continued on page 45)



Young children, because of limited motor control, work best with large materials and heavy yarns.



Mothers straighten wall hanging designed by their primary grade children. Designs were appliqued on material.

children DESIGN and mothers SEW

Kansas City children and parents shared creative art experience.

Here is a project you can adapt to your own classroom.

By A
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By ANITA BAIRD

Principal, Henry C. Kumpf School
Kansas City, Mo.

At Kumpf Elementary School in Kansas City, Mo., everyone was excited. Today the children would see the circus figures they had designed and painted reproduced on a large muslin wall hanging.

Mothers of the primary children had taken the designs painted on paper and reproduced the figures in cloth exactly as the children had drawn them. The finished drapery was to be hung in the school's entrance.

The children had had a wonderful time with wall paint and big brushes doing their impressions of circus animals and clowns. They had attended the circus, they had read about it, had lived it during the time they were creating the designs for the wall hanging. Lively, colorful clowns, elephants, zebras, giraffes and trained seals cavorted in every classroom.

When the individual paintings were finished the paper figures were cut out so that they could be grouped in an interesting arrangement. A large piece of craft paper, the size planned for the hanging, was put up on the library wall. Then the experiment in grouping the figures began. Most of this work was done by the third-grade class. First one child then another selected his favorite figure and placed it here and there trying for an interesting effect. After many experiments, the final arrangement was taped on the craft paper. The children's work on the wall hanging was complete and now it was the mothers' turn to take over the next step.

The mothers took the designs as arranged on the paper and made an exact reproduction in cloth. The cloth figures, which repeated the original color schemes in detail, were applied to a cream-colored muslin background. Meticulous care was taken to match every stripe and spot that the children had painted. The mothers had caught the spirit of the children's work.

The mothers learned that young children do not copy nature but capture its essentials in their drawing and painting. They exaggerate what seems most important to them. That was why the giraffe had at least 10 times as many spots as any real giraffe was ever known to wear. The mothers enjoyed the novel experience of sharing their children's art project and their enthusiasm for the job carried them through many hours of hard work.

When the day arrived that the children and their mothers presented their lovely hanging to the school all were proud of their work. Great satisfaction was expressed by the children whose figures were used for the hanging. "I made this clown"; "Jane painted that elephant"; "My mother sewed this giraffe on the hanging"; "We all helped in arranging the figures". These and other expressions came spontaneously as the children studied the colorful hanging. (Continued on page 45)



Children drew their impressions of circus animals on craft paper first.

ART IS SPONTANEOUS IN THE



Tucson's 400 elementary classrooms are well-designed and comfortable. Easily movable furniture, linoleum floors and sinks in each room make a nearly ideal set-up for art work.

THE SELF-CONTAINED CLASSROOM

PHYLLIS LOGAN

Supervisor of Art
Tucson, Ariz., Public Schools

LIVING WITH ART BUILDS "SEEING" CITIZENS . . . Tucson, Ariz.'s solution to providing the best opportunities for creative art is in their 400 self-contained classrooms. Here the children live in attractive, well-arranged, well-lighted rooms. Classroom teachers believe that the children are more aware of beauty in the commonplace.

Well-framed reproductions of fine paintings add to the beauty of each classroom. A Junior League member discusses the paintings.



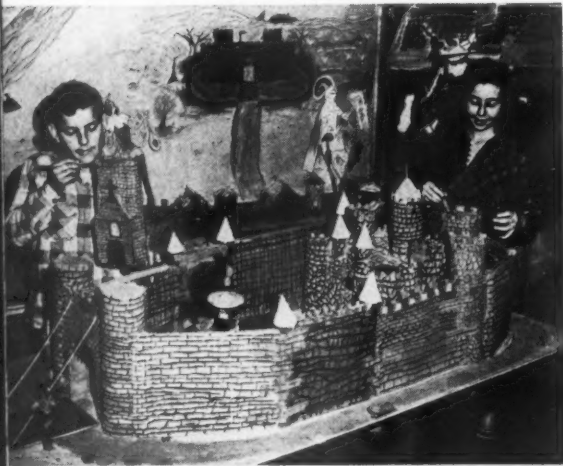
Teachers feel looking attractive in classroom is important. Here they attend style show at a department store.



Pioneer log cabin, built of newspaper tubes, strengthens study of history.



First grade children re-live trip to the farm with stories and drawings about it.



Feudal times spring to life in sixth-grade classroom with the construction of castle.



Sixth-graders work on colorful mural which will add to the study of "How do marine animals differ from land animals?"



my classroom has an easel where the child may develop and experiment with his ideas with complete freedom.

THE CLASSROOM TEACHER KNOWS THE CHILDREN BETTER . . .

Because she lives with the child all day, the classroom teacher is more aware of the personality and interests of each child. She is a good guide for their creative work. She gets better results than a "strange" art teacher that the child only sees a few minutes a day. "My teacher understands me," is the way a child expressed it.



Teacher guides children but doesn't impose her own ideas.



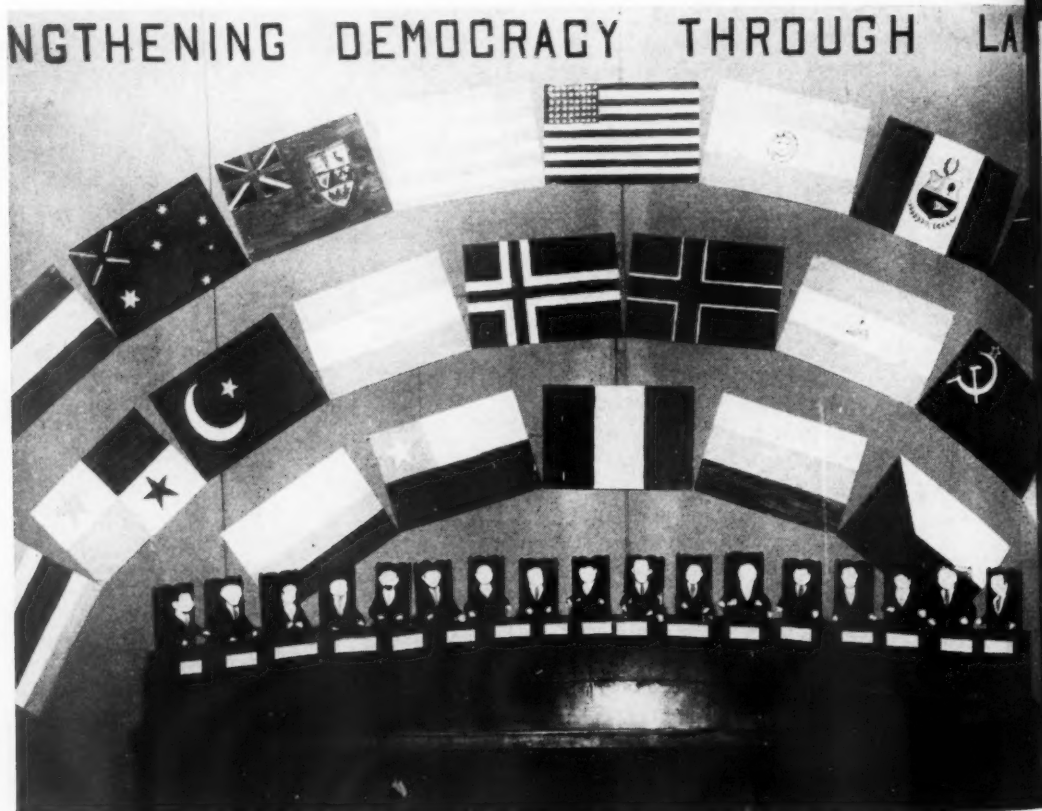
Teacher helps plan Hallowe'en party where children will wear their bright masks.



Fifth and sixth graders finish exhibit intended for Japanese and Okinawan children.

THERE IS GREATER OPPORTUNITY FOR EXCHANGE OF IDEAS . . .

The atmosphere of the self-contained room encourages children to understand the ideas, actions and interests of others. The children work cooperatively on projects, plan parties for hospitalized students and for children of other grades. Through art they express their feelings and attitudes toward other people and nations.



Clay figures and tempera background illustrate theme "Strengthening Democracy Through Language". Projects like these help to give public idea of schools and their art work.



Children's Gallery Show was the biggest show of the year—attracting over 7,000 interested visitors. Students at all age levels exhibited their work.

EVERYONE PARTICIPATES . . . Art is fun for everyone in the self-contained classroom. Each child works as he pleases—each gets a chance to display his work. The community is invited to attend special exhibits held during the year. The children's work showed that creative energies were released, initiative developed and all of the original quality of the creator was preserved.



Educator, critic and community leader were enthusiastic about children's paintings.

PLAY is part of growing up

"What is there to do now, Mother?" During the summer mothers hear this question almost daily. Children never seem to have enough to do. When vacation time comes they're overjoyed but in a few days they're pestering their parents to suggest games and new ideas for play.

In large cities and often in suburban areas and small towns, play space is limited. Empty lots and safe streets are rare. Few neighbors are interested in playing with the community's children. Often mothers are not free to be with their children or supervise their games. That's why camps, playgrounds, and play groups were born and developed as part of community planned programs.

(Continued on page 20)



Trip to George Washington bridge stimulated bridge building project. First the children were "draftsmen", then as "engineers" they constructed bridge using orange crates, rope and scrap blocks of wood.

Children need "something to do." New York Association offers
one solution — give them supervised play activities!

By ADELE S. MOSSLER

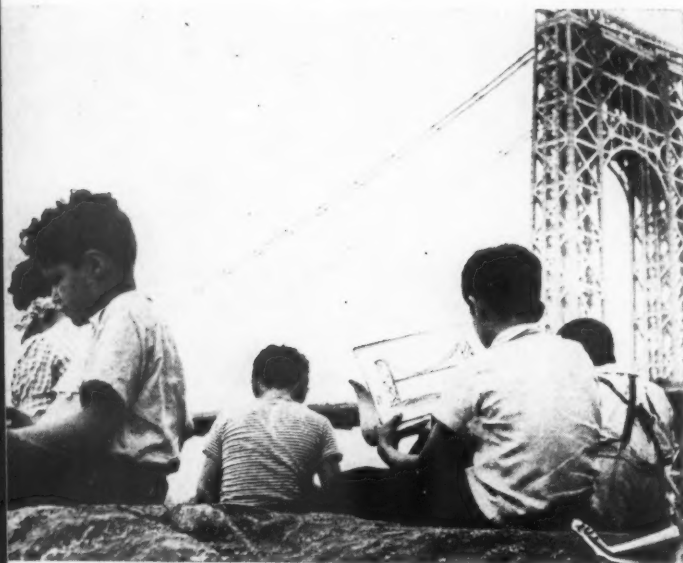
Director, Play Schools Association, Inc.
New York, N. Y.



Construction with interesting and oddly shaped blocks of wood is valuable fun for all children.



Children work together and share their ideas. Through working together they learn to get along with each other.



"Know-Your-City" trips are important part of play schools' program. Climbing games (below) help develop coordination.



What can such movements accomplish? The play of children is not only what goes on in the out-of-school hours. Its value lingers on. This is one of the most important discoveries the Play Schools Association has made about play. For a child it is not only his way of having fun but of finding out the how and why of the world he lives in, and of finding out about grownups and his contemporaries. Play is his way of imagining, of acting out his feelings and thereby draining off his tensions. It's his way of learning to do new things.

The Play Schools Association is a voluntary agency which operates supervised play programs in New York City and on a national level issues and distributes pamphlets, a sound film, and makes available the services of a national field worker. Through these means it has brought constructive play into the lives of hundreds of thousands of children and shown parents, teachers and communities what they can do about it.

In New York City the association works to provide play schools in partnership with the Board of Education and a host of public and private groups. Some of the centers are in public schools, some in settlements or other neighborhood houses. Parents apply for enrollment of their children after school and all day in summer. Children are accepted if they can benefit from the daily playground.

Each group of 20 children is in charge of a qualified teacher (with an assistant for the all-day summer), has its own home room so arranged with selected play equipment and materials as to lead children quickly into playing with others. Blocks, house play, puppets, music, painting, clay, sand and water play games, woodworking, science materials, cooking, sewing, books and pets are all available.

If space allows, such outdoor equipment as swings, slides, barrels, planks, climbing apparatus, sand, water, a hut or outdoor house and garden space are provided. These activities and interests make for physical, social and mental growth. Interests are extended, adventures (Continued on page 48)



Choosing the materials.

What can you make with bright paper, scissors and rubber cement? Children respond with fanciful creations.



Designing with Paper



Children experiment with different papers and related materials first. They discover what they can do with scissors and practice manipulating paper.

By MARIAN V. DOCK

Art Department
New York City Public Schools

Colored paper, like bright showcard paint, makes a direct appeal to the child's love of color. It invites him to create.

Selecting a few gay pieces of varying sizes, shapes, colors and textures from a "treasure box" of attractive papers and related materials stimulates experimentation and creative designing. A child, equipped with scissors, tapestry needle, rubber cement (or

another adhesive) needs little more direction than, "See what you can do with these pieces of paper to change the form or shape," or "What interesting arrangements can you make by combining them with other materials you have selected?"

The child explores, experiments and discovers with his materials. The results are more exciting than those which come in



making paper mobile.



Designs gradually tend to become more functional.

response to "how-to-do-it" methods. The craft product is varied, original and a truly personal expression — an outgrowth of the experimental approach. The child shows growth in self-reliance, initiative and greater competence in problem-solving.

Some children are inclined to manipulate and combine paper shapes and materials in two- rather than three-dimensional arrangements. They can be encouraged toward achieving a feeling of depth and form by guiding remarks such as, "Would you like to make some of your pieces (or shapes) stand?" or "Maybe you would like to make one piece hold up another one."

Experimentation with paper, guided in this way, usually results in design arrangements that are non-realistic and, until the child is experienced in designing in this medium, it is a desirable feature. Initial attempts at realism impose restrictions of subject matter and limit discovery of the many possibilities for design and construction which are gained through varied, free manipulations of the materials.

While the first fanciful paper creations he makes may have no other function than to stand or hang, the child gradually gains a sense of functionalism and its relation to design and construction as he works with the materials. This can be observed in his spontaneous remarks like, "If this



Fifth-graders solve construction problems in making gift boxes.



Trip to art museum motivated many mobile designs.



Second grade children explore possibilities of paper with the same happy absorption as older pupils.

were larger it would make a good party hat," or "This gives me an idea for making a folding pop-up valentine." As the child becomes more experienced in designing and constructing with paper he develops a readiness to plan useful and attractive articles to suit an occasion or a need such as a mask to be worn in a class play or a folder to hold clippings for a unit project.

While experimenting at this stage, it is usually advisable for the child to make trial constructions out of newspaper or inexpensive newsprint. This avoids waste of materials. Adjustments in size and modifications in design or construction can then be made before cutting into or shaping the colored paper. The child is also better prepared to select the appropriate weight, size, color, and texture of paper for the article he plans.

Through experiences in papercraft, the child grows from his first timid manipulations and limited ideas toward more skillful craftsmanship and toward more aesthetic and functional designing. And for the teacher who guides his growth it is a rewarding experience to see the child's joy and sense his increasing security as he looks proudly upon his own accomplishments — a security shared by all who have experienced the power of real creative expression. •

Children express their personalities through design.





THE FLYING ENTERPRISE



All the boys and girls in second grade liked "The Flying Enterprise". We found many pictures about it and Captain Kurt Carlsen. Evenings our parents allowed us to stay up long enough to hear the big news reports about it. We were sad when the boat sank.

My painting is about the boat going down. It's raining. The captain is at the wheel. I put in a mast, flag, and port holes because all boats have them. The little tug is trying to save "The Flying Enterprise". I made the waves high because the water was stormy — and they were high.

Most boats are white — especially streamliners. I had no white paint so I painted my boat yellow. I painted the tug boat red since it is my favorite color.

Lusanne Hyde

Metcalf Elementary School
Normal, Illinois

"The Flying Enterprise"



Biggest interest for weeks was boats. Children talked about them and painted them.

SECOND-GRADERS PAINT THE NEWS

Interest in current events gave this class common goals—and a fine opportunity for art projects.

By Dr. RUTH M. FREYBERGER

Associate Professor of Art
Illinois State Normal University

Captain Kurt Carlsen and his ship "The Flying Enterprise" were front-page news all over the country. My second-graders were fascinated by the stories of attempts to save the ship. This seemed the perfect time to introduce a unifying influence in a classroom where the youngsters were so individualistic that their social development suffered.

The common anxiety about the captain provided excellent stimulation for creative activi-

ty. The children had listened eagerly to news reports about the captain. Many even coaxed their parents to be allowed to "sit up" for the eight o'clock news commentaries. Associated Press wirephotos of the captain and the ship were arranged on bulletin boards. The children wanted to sing about boats — and they wanted to paint them.

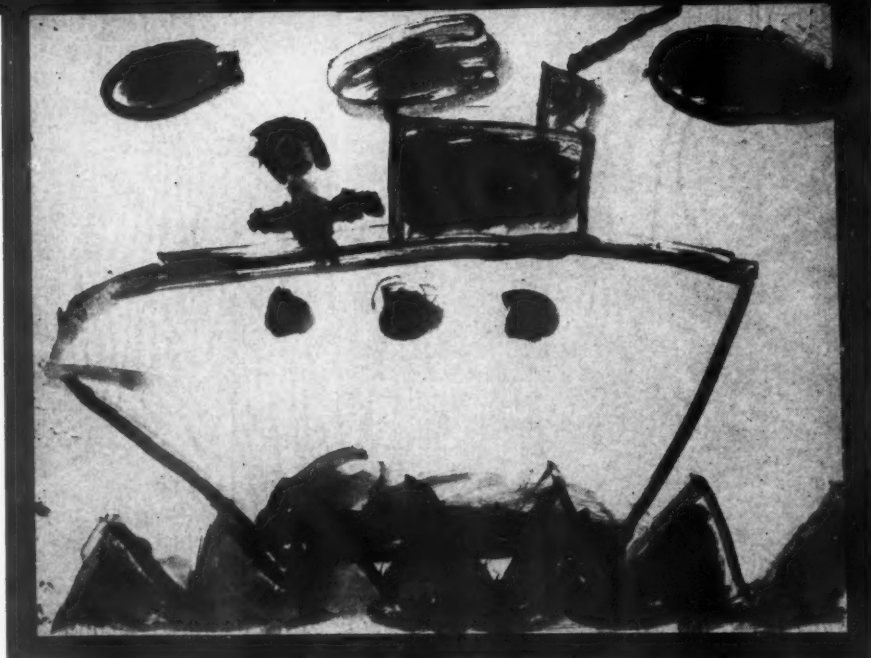
One day when I came in the room, several voices cried, "It sunk!" The class was united



After each child had painted his version of "The Flying Enterprise" he wanted to express his idea further by carving a wooden model.



Eight-year-old David Barnes interpreted the Enterprise fighting huge waves. Dark storm atmosphere is vividly presented in his painting.



Most of the children wanted to picture the Captain and his ship as having weathered all the storms safely.



in its disappointment and grief over the sinking of the Enterprise. When paper had been passed around and brushes were in their hands, they asked, "Do we have to make the boat sink?" To the answer, "Indeed not! You may paint it any way you feel about it," the children responded happily by all painting the "Flying Enterprise" above the water.

Many of the paintings showed that the child had identified himself with the captain. Some showed the tugs towing the ship. But all their fears and disappointment were forgotten in the common experience of creative interpretation of the event. The children were sharing interests and goals and it resulted in closer harmony of the group.

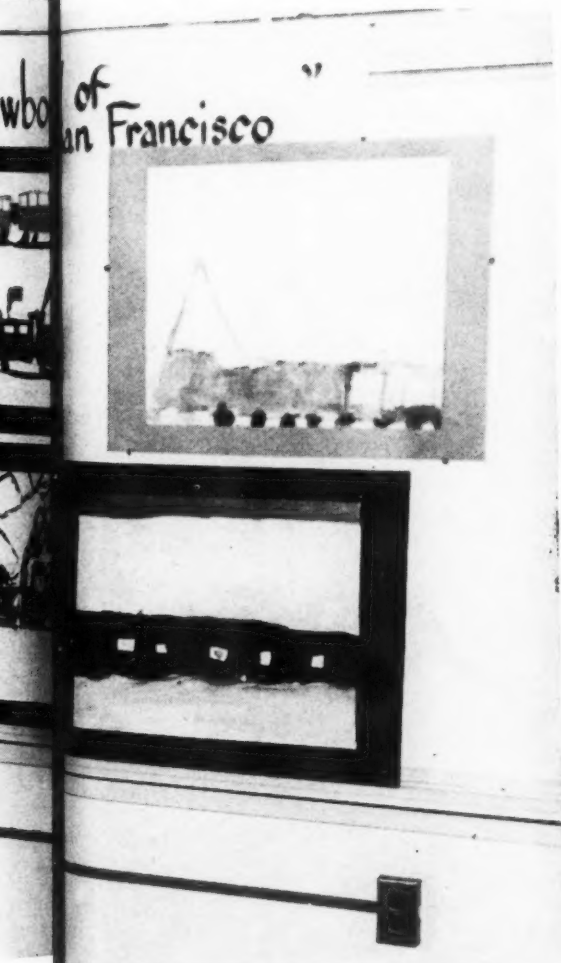
The day after the paintings were completed someone said, "Let's make boats!" The class and I discussed materials and tools. We raided the industrial arts scrap wood box. Then we were ready to "go ahead" with the project.

Odd-shaped blocks of wood were easily adapted by the children to make the different decks of the boats. Spools formed the smoke stacks, dowel rods were flag poles and nails added final decoration.

Several weeks later one of the second-graders saw me in the hall and confided, "A train got lost! The people on it are cold and hungry!" I knew she referred to the "City of San Francisco" stranded in the mountains so I was prepared for the unanimous interest of the class.

Everyone wanted to paint the lost train, the snow and the mountains. Freely representing the event on paper provided an outlet for the children's desire to help the marooned streamliner and release for their emotions about it. All the paintings — with one exception — showed the mountains covered with snow. Many showed an actual snowstorm. But one child painted the mountains without snow. Beautiful colors were carefully placed on the peaks of the Sierra Nevadas represented behind the train. This little girl had visited the western mountains in the summer and could not imagine the vivid colors buried under snow.

The integrative possibilities of art are unlimited. The use of current events as stimulation for creative activities is one means of increasing the child's social growth and his awareness of the world. Art activities can be a much needed unifying element. Mildred Landis writes in "Meaningful Art Education", — "trained to express in art materials their unified and meaningful reactions to the world about them, young children are given a common core of understanding with a means of communication and appreciation." •



Snowbound train "City of San Francisco" aroused class interest. Each child pictured the event differently. One girl painted mountains in bright summery colors.

DOLLS

FROM CREPE PAPER AND COAT-HANGERS

The coat-hanger doll is the answer for teachers looking for something which has appeal, develops initiative, spurs imagination and gives the child a feeling of satisfaction in having created something of his own.

The dolls fit perfectly in the art program with the limited budget. They're something made from nothing. Yet each child exhibited his finished doll with pride and said, "This is mine!" Most of the children kept theirs for several years tucked away with their prized possessions.

The materials necessary are coat hangers — brought from home by the children — newspapers to wad into a shape for the head and body, flesh-colored crepe paper for "skin" and colored crepe paper or scraps of cloth to clothe the doll.

**Here's the perfect project for
a limited budget. It's easy to do and
offers opportunity for variety.**

By ALICE P. JARRELL

Teacher, Horace Mann School
Harrisburg, Ill.

The teacher should have available good pliers or wire nippers for cutting the coat hanger. Extra wire will be needed to wind around the neck of the coat hanger to form arms.

The hook on the coat hanger makes a solid form for two hamburger bun rolls of newspaper used to form the head. Place one on each side of the hook and secure it with a strip of paper.

Fasten the body in the same way. Then, using strips of flesh-colored crepe paper, wrap the body, arms and legs mummy fashion.

When each child has applied the "mummy cloth", an oblong or square of paper slightly longer than the length of the head may be wrapped about the head. Pencil or crayons may be used to mark the features of the face. Remember that the eyes are about halfway between the top and bottom end of the head. Sheets of tablet paper, colored on both sides, may be used for hair. Many children will want to curl the strips of paper with scissors. Each will arrange the hair differently.

Last, each child selects the colors he likes and makes the doll's clothing. There will be much variation in individual preferences as to color and style of clothing. As a rule the boys make boy dolls and the girls like to dress theirs as young ladies. None wants his doll to be like his neighbor's.

Although the manner of manipulation and construction is the same, no two dolls should be alike. Each will take on the personality of its creator. •



Primary children loved making dolls from simple materials such as crepe paper, coat hangers and newspapers. The hair was made from ordinary tablet paper curled with scissors.



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JUN

TWO LITTLE CIRCUS GIRLS—RENOIR

ART APPRECIATION SERIES

The charming painting of two little circus girls was painted by a French artist who lived and painted in France during the latter half of the 19th and early part of the 20th centuries — Pierre Auguste Renoir.

Renoir was born in 1841, the son of working-class parents. When he was thirteen years old, he began to learn the art of decorating china in a Parisian factory. Within a few years he developed an extraordinary skill and was one of the firm's most valued decorators.

Soon, however, he decided that painting would be his life's work. With money he saved from working at the china factory he began to study at an art school. For many years it was a difficult struggle to earn enough money to buy food and paint but he was determined to be an artist — and a good one.

It was not until Renoir was about 40 years old that his paintings began to receive recognition and to sell. For the first time in his life he could eat well and satisfy his desire to travel.

Meanwhile he continued to turn out the hundreds of drawings and paintings which hang today in important museums and galleries all over the world.

Renoir lived to be 78 years old. During the last years of his life he suffered greatly with rheumatism but continued to paint even when brushes had to be tied to his twisted and aching hands. In spite of this physical pain, Renoir had a happy spirit. He enjoyed life and loved to paint it.

TWO LITTLE CIRCUS GIRLS
is reproduced through
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The Art Institute of Chicago

PAINTING BEGINS IN KINDERGARTEN

By ANNA DUNSER

Art Director

Maplewood-Richmond Heights Schools



Stories read or told to the children are often the direct stimulus for paintings.



Easel is available to any child who enjoys using it.



Many young children like to paint on the floor where they have plenty of room to move about.

"What are you painting?" asked the teacher.

"Red," said four-year-old Jimmy.

"Red what?"

"Red paper."

Jimmy was painting for the fun of seeing the paper turn red under his brush strokes, and he was enjoying his control of the medium. Probably all children start with this stage of painting, but soon see some resemblance to familiar objects. From then on they are painting pictures on the paper. Not all children reach this stage of development at the same age and

they do not reach it after a prescribed number of months in school.

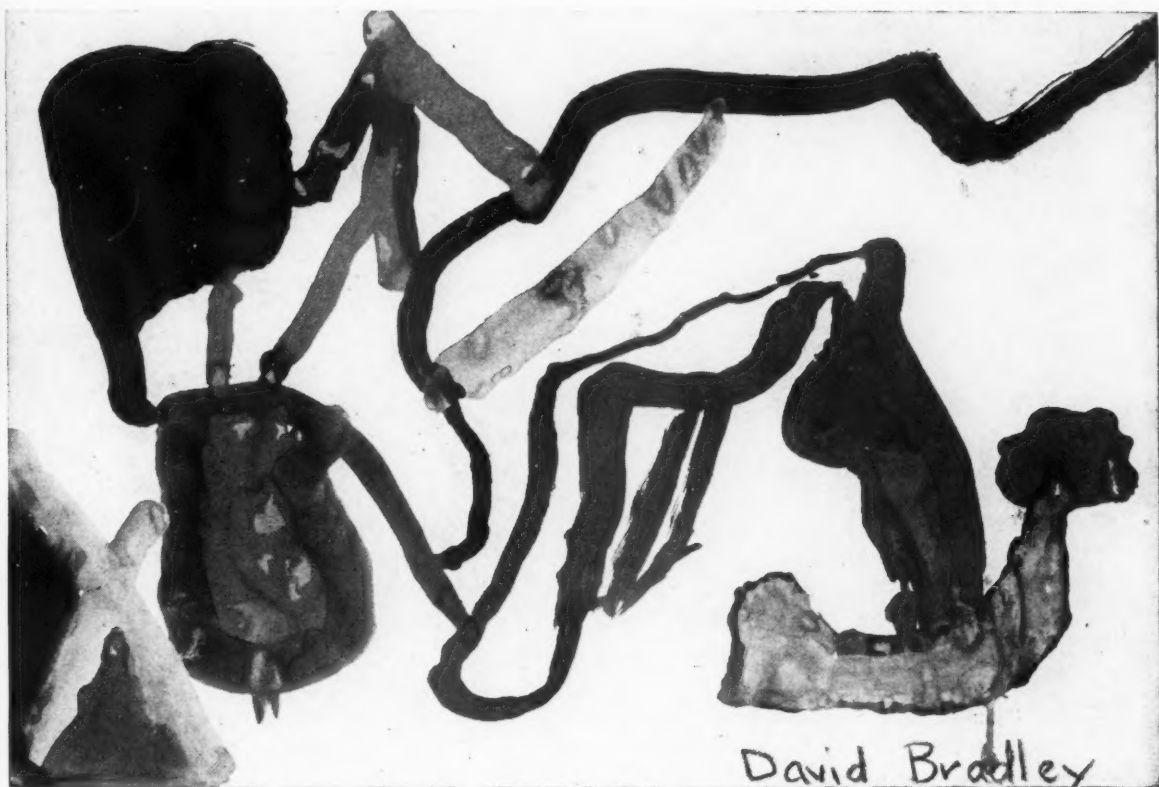
Kindergarten children should not be held to any certain amount of progress. The teaching should be entirely individual and there should be no frustration because the child is not making a certain degree of progress.

The young child soon begins to paint shapes and lines that have a meaning to him and finally he paints objects that even adults can recognize.

(Continued on page 36)



Unrelated splotches and dashes of color usually characterize beginning paintings done by kindergarten pupils.



Later paintings begin to show elements of design and more imaginative, freer use of color.

When Bill started to school he was able to express himself in paint and in words quite well but he covered his paper with orange paint again and again. The teacher asked him if he could make a picture of a house. He said he could, and on a new sheet of paper he painted a very convincing house. He asked the teacher to come and see it. She did and praised his work. Within a few minutes he was back saying, "Come and see my house now." It was a sheet of orange paint and he explained, "The house caught on fire." Bill knew what he wanted.

The wise kindergarten teacher accepts what she gets. Hughes Mearns in his book, "Creative Adult" tells of the kindergarten teacher who put all the children's work on the display board. After school a friend looked in and said, "When are you going to tell them what is wrong with their pictures?"

"Wrong?" exclaimed the teacher, "There is nothing wrong with any of them. They are just as they should be."

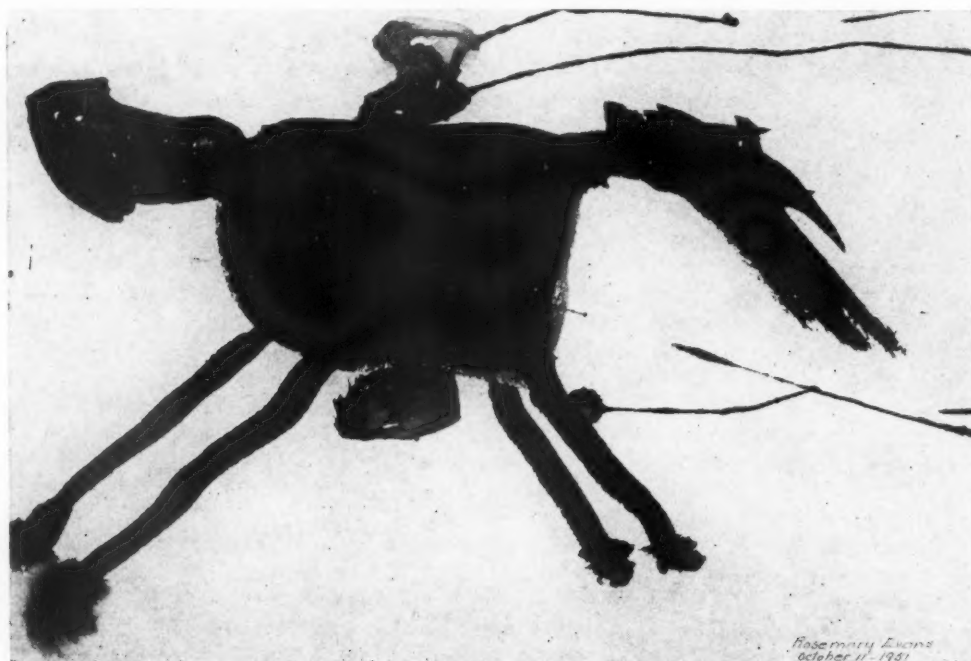
There is little actual teaching the adult can do in providing art experiences at the kindergarten level. She can provide the material and occasionally the in-

spiration, and she can be an appreciative audience.

When children enter school for the first time — kindergarten, first grade, or an ungraded school — they are potential material of much power, but they have not yet learned to organize their expressions. They must learn to do this at their own rate and by actual attempts. Many children will draw lines at random or smear daubs of paint. This marking and smearing is the natural way to begin. The teacher does not try to force the child to do something beyond his comprehension. Any lines that the teacher directs will be from the outside and will not represent the inner child.

Miss Brown took charge of a group of kindergarten children. After she had gained their confidence by looking, listening, singing, and playing with them, she came to school early one morning and set out 25 jars of tempera paint. There was only a small amount of paint in each jar, and each had its own brush. She had mixed the standard colors for variety. She had diluted the paint (with water) until it would flow freely but still cover the white paper.

(Continued on page 40)



Individuals progress at various rates — some early begin to depict objects and people realistically. Five-year-old captured feeling of movement in his horse drawing.

ART WORKSHOPS FOR THE CLASSROOM TEACHER



Teachers find satisfaction in working creatively with clay.



Workshops offer opportunity to observe new teaching trends in action.

By CAROLYN S. HOWLETT

Head, Art Education Department
School of the Art Institute, Chicago

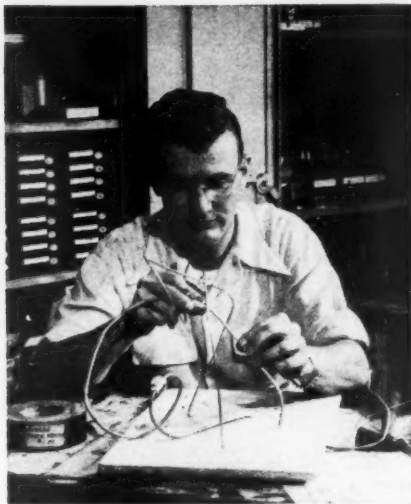
This summer classroom teachers will find many opportunities to take part in art workshops planned especially to meet their needs. Workshops have been scheduled in such a wide variety of interesting settings that they vie with the most colorful vacation literature in tempting teachers to a summer of learning with pleasure.

Some workshops are part of art colonies at the seashore, on a lake, or a mountain top; others in the heart of a big-city metropolis or university campus, or a part of the summer programs of art schools and colleges. While most of them offer promotional credit toward advanced degrees, the more important advantages to teachers are the opportunities to participate in creative art experiences.

General educators are recognizing that such art experiences are essential to the fullest development of all people because they provide a unique opportunity to coordinate



Weaving classes include experimentation with textures as well as warp-making and loom threading.



Crafts Workshop features design and construction through exploration of variety of materials.

THE ART INSTITUTE WORKSHOPS

Each summer the School of The Art Institute of Chicago sponsors art classes and workshops designed to be of special interest to classroom teachers. From June 30 to August 8 a six-week Art Education Workshop will meet daily from 9 to 12 a.m. under the guidance of William Bealmer, Director of Art, River Forest, Ill., Public Schools. Each afternoon, from 1 to 4, teachers may attend the Crafts Materials Workshop directed by Carolyn Howlett, Head of the Institute's Art Education Department. For further information write to the School of the Art Institute of Chicago, Chicago, Ill.

physical, emotional and intellectual capacities. With this recognition comes the realization that all teachers should have basic training in art. Only if the teachers themselves have shared the satisfaction and fulfillment that comes from producing creatively, will they be able to do an effective job in developing the creative capacities of their students. Too many teachers have by-passed this responsibility because of the mistaken notion that art was a body of subject-matter requiring highly specialized skills and abilities. Classroom teachers whose teacher training included merely an "exposure" to art via art appreciation lectures and a notebook digest of art education methods are find-



Chicago Art Institute students enjoy sketching skyline and lake front scenes.



High school students sketch in Art Institute court. Workshops offer opportunity to observe students at all levels.

ind their training inadequate to meet the more vital needs for art in the lives of growing girls and boys.

The art workshops have been planned especially to help classroom teachers recognize and meet these needs. The guidance and instruction is generally by a staff of teachers who criss-cross from positions as art consultants or supervisors in the public schools to the workshop, and consequently the classroom teacher is assured that his particular needs and problems are understood and considered.

ENCOURAGES EXPERIMENTATION

As a means to the *development of ideas* that are inventive and original, the workshop stresses the utili-

zation of all kinds of experiences . . . perceptive, executive, emotional and imaginative. As a means to the *freer expression of these ideas*, the workshop encourages exploration and experimentation with all kinds of materials, mediums, and processes.

Informality is the keynote as it is conducive to an atmosphere of freedom . . . a place where teachers meet with other teachers, artists and educators from all parts of the country and all types of schools . . . a place to exchange experiences and make new friends . . . a place to discover workable, practical solutions to common problems . . . a place where all teachers gain in confidence as they share the thrill of creative activity through doing and realize that all individuals are capable of expression in art. •

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Painting Begins

(Continued from page 36)

To avoid a stampede, or on the other hand, a stalemate, she didn't say, "Now paint."

She said "Who would like to go first to get a jar of paint?" Many wanted to be first. She chose three or four, and gave them time to get the paint, and to go to the big sheets of paper on the floor. Then a few more were ready to begin, until all were at work. Each came back to the paint table to exchange colors when he wanted.

The teacher was wise in encouraging the children to paint before they drew with crayons. Using crayons first may cause several undesirable results. The crayons resemble pencils. Many children have used pencils at home and have been shown by parents or older children "how" to draw this or that. They may have a set copy in mind of some other person's drawing which has nothing of themselves in it. It is often difficult to lead them away from these memory patterns, and to get them to express themselves naturally.

Another difficulty in using crayons in the early stages is that children grasp the crayon very tightly to make it mark, cramping fingers and making drawings that tend to be small. It will be difficult later to lead them into using full, rhythmic movements. Since paints and brushes do not resemble pencils, children invent their own way of using them and they invent the things they wish to represent. It is important that children remain individuals in their creative work.

If a child has had some success in painting a particular object and it has been admired, he may do this same thing again and again with no effort to do anything different. He is no longer struggling to express himself. He is not growing in power. He is at a standstill. The teacher then suggests some new piece of work, such as making a picture for a story she has just read to the children. If this is an exciting and stimulating idea the child may again struggle to express what he sees in his mind. •

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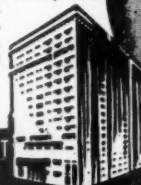
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JUNIOR ARTS AND ACTIVITIES JUNE 1952

SHOP TALK

The demand for sample copies of **JUNIOR ARTS & ACTIVITIES** has been beyond our greatest expectations. We regret that we have been unable to comply with your many requests. However, if you are connected with classes or workshops of classroom teachers this summer, our publishers will be glad to supply you with folders describing the new **JUNIOR ARTS & ACTIVITIES** and containing blanks for new subscribers. If you believe that our publication is meeting a need in education today, we will appreciate your passing out these folders and encouraging classroom teachers to subscribe for the coming year. Mail requests for folders to **JUNIOR ARTS & ACTIVITIES**, 542 N. Dearborn Parkway, Chicago, Ill.

Plans are well underway for next year's issues of **JUNIOR ARTS & ACTIVITIES** (September through June). They include:

Articles describing how creative art programs are carried on in self-contained classrooms by classroom teachers.

Articles discussing new creative experiences in paint, clay, plastics, wood, wire, and other easy-to-get materials.

A feature each month describing and illustrating the art program of a large city system — giving you an opportunity to learn what is new in art education in various parts of the country.

Articles which deal with the creative approach to teaching the related arts including music, dance, and poetry.

Articles on the theory of teaching art and children by leading art educators over the nation.

An **ART APPRECIATION SERIES** of full-page reproductions of art objects which are meaningful to children at the elementary and junior high school levels.

And, of course, **JUNIOR ART GALLERY** will continue to feature the work of a child and his own comments.

As you can see, **JUNIOR ARTS & ACTIVITIES** is rapidly becoming the sounding board in art education for the elementary and junior high school levels. You won't want to miss a single issue so be sure your subscription is kept up-to-date.

NAEA BROCHURE

The National Art Education Association believes that state departments of education should include

on their staffs a state director of art and other well-qualified art personnel. If you have no state director of art but agree that it is to your advantage to have one you will be interested in a free brochure recently published by the National Art Education Association called *State Directorships In Art*. Produced under the chairmanship of Miss Sara Joynes, State Director of Art in Virginia, it is a strong statement pointing out the many advantages of state directorships. A limited supply is available through the national secretary, Dr. Itala de Francesco, State Teachers College, Kutztown, Pa.

• • •

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You have probably heard of **PLASTIGRAPH**, the new print-making medium. The general idea is to make block printing an easy and safe process for young children. Here are the steps: (1) Heat the **PLASTIGRAPH** compound until it reaches the thickness of heavy cream. (2) Pour the mixture on the "surface plate", which can be any nonabsorbent material such as masonite, metal or glass. (3) Dust the surface with talcum powder and trim the edges so they are square. (4) Cut your design in the congealed **PLASTIGRAPH** with almost any type of stick or knife. (5) Apply any type of color to the surface such as poster paint, block printing ink or oil paint. Now hold the plate face downward and press firmly to the paper you've chosen for prints. Peel the printed sheet from the plate carefully. You can make as many prints from the same plate as you desire. Send letters of inquiry to Argo Industries Corporation, 57 32nd Avenue, Woodside 77, N. Y.

• • •

PLAY SCHOOLS

Play Schools Association, which sent us this month the article, "Play is Part of Growing Up", has a number of inexpensive booklets which will be of interest. Here are just a few:

<i>Summer Programs for Children Who Stay at Home (ages 3 to 8)</i>	20 cents
<i>How to Make a Play School Work</i>	40 cents
<i>Report for the Midcentury White House Conference on Children and Youth</i>	35 cents
<i>List of Basic Equipment and Supplies Needed for Play Centers</i>	15 cents

Please add five cents for each pamphlet to cover postage and handling to Play School Association, 119 W. 57th Street, New York 19, N. Y.

CRAFT SUPPLIES

If you are working with camp groups this summer, you'll want the latest information on craft supplies from The Handicrafters, Waupun, Wis. They have a good stock of PEACOCK LUSTROLACE which Boy and Girl Scouts use by the ton.

• • •

PARDON, PLEASE

Through the author's oversight, credit for portions of the article, "Role of the Art Helping Teacher," (April 1952, JUNIOR ARTS & ACTIVITIES) was not given Howard Conant and Clement Tetkowski for quotations from "How Good Is Your Art Program" (April 1951, The National Elementary Principal) nor to Viktor Lowenfeld's "Creative and Mental Growth."

Needles and Yarn

(Continued from page 9)

consciously makes definite shapes, sometimes discovering in them similarities to familiar forms. The child may introduce subject matter in his work at this time but it will show a designed interpretation. He also discovers during this phase that his stitchery may have a useful purpose. Some of his work may be used as a table mat or folded in half for a needle case or a draw-string bag or folded into thirds for a purse with a flap or zipper. There are many materials suitable for experimentation — burlap, monk's cloth, felt, muslin, finer woven materials, plain or striped, and many kinds of cords, yarns and tapes such as florist's fibre ribbon, rickrack braid, lacers, macramé.

During the next phase of development the child preplans his design. Later he makes modifications or adjustments so that his article will be more functional. And finally, he utilizes all of his abilities to make an article that is pleasing in proportion, sensitively designed and has fine craftsmanship.

Stitchery projects are an interesting and enjoyable way to develop a feeling for fine relationships in color and proportion through experimentation with the colorful and varied materials. •

Children Design

(Continued from page 11)

The older children in the school were as proud of the hanging as if they had helped make it. "It must have taken a lot of planning and a lot of work to make anything so lovely," one of the older girls said. "That was real cooperation", a seventh-grader remarked.

Parents exhibited equal pride in the cooperative endeavor. They were amazed at the children's feel-

ing for color, their originality in interpreting the circus subject and the freshness and vividness of their work.

The art program of the school had provided new meaning and interest to both parents and pupils. Each appreciated the work of the other; each accepted his responsibility. The beautiful hanging will be enjoyed not only for its decorative value but for the bond of appreciation and understanding it created between parents, pupils and teachers. •

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BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

Creative Movement and Music, Arts in Childhood Series, VII, Fisk University, Nashville 8, Tenn., 1952. 35 cents.

The latest publication of the Arts in Childhood, Inc., series is devoted to creative movement and music. The interrelation of music and bodily movement is discussed in a group of readable and refreshing articles by music educators of varied backgrounds. Among the most interesting is the article on "Music for Early Childhood" by Mary Jarman Nelson, Rollins College, Winter Park, Fla., and "Children Create Dance Songs" by Julie Wilson Lepeschkin, Fleming Museum, Burlington, Vt. Miss Nelson stresses the importance of developing musical experience for the small child to fit his world. Active participation in making music or encouraging the child to create bodily movements that the music suggests to him are ways Miss Nelson believes we can make music have meaning for the child. Mrs. Lepeschkin writes of interesting experiments with children in developing creative dances and songs to express their reactions to happenings in their community. One group of children decided to make up a song and dance about a hurricane. They were interested to know that music and dance had often chronicled the lives of other peoples.

The authors believe the richest learning occurs in integration of art, music and the dance. The experience of sharing and actively becoming involved in making music, creating visual or bodily expressions to sound and evaluating them together are important to the child's development.

• • •

Development Program for the Elementary School, Mary G. Swerer, Cheny, Washington, Revised 1951.

If one is looking for a program of art he will find Mary G. Swerer's *Development Program for the Elementary School* a rather extensive study. Miss Swerer began organizing her book when she felt there was a need for such an aid to art teacher-in-training. Her approach is detailed to a point where fixed standards and goals are set for all learning in art. It is difficult to see how such devices could permit creative teaching or much flexibility. Formal approaches to "picture making" and "color-form" theory do not coincide with the approach to art education wherein creative experiences originate and center in the interests and values held by the child.

By IVAN E. JOHNSON

Development Program for the Elementary School does bring together a wide variety of source materials. For the teacher who wants all his steps laid out for him, this guide is very detailed. It is of limited value to art teachers.

• • •

Marionettes, Donald W. Seager, Studio Publications, Inc., New York, 1952. \$5.00.

There are now numerous books on the market on puppetry and marionettes but the latest, *Marionettes*, is well worth noting by classroom teachers, camp counselors and playground directors. It's informative on the wide variety of materials from which puppets can be made. A number of new ways of making marionettes are suggested — clearly illustrated. For the first time in many years a book suggests very simple puppets for small children. For the teacher with a limited budget and few materials the book will be of great value.

• • •

Your Art Heritage, Olive L. Riley, Harper and Bros., Publishers, 1952.

Olive Riley has written many books on art appreciation and art history for secondary school students. *Your Art Heritage* is by far her best. While Miss Riley suggests that this is a textbook, it might be more effective as supplementary or exploratory reading. The clichés of most art books for the secondary level are missing. Miss Riley does not pretend to establish for her young readers absolutes for understanding art. Summarized in clear, simple language are the various concepts held toward art at different times in history and by various peoples of the world.

In a special section addressed to the art teacher Miss Riley strongly stresses the importance of the student-centered rather than the subject-centered approach to art. All the way through the book the student is encouraged to see the interrelation of action and forces which shaped the art of each period.

An excellent choice of reproductions supplements the text. The color plates are remarkably good for a textbook. While the format is sometimes awkward, the organization is simple and the printed page well suited to secondary level. There is a question section which may be used to stimulate discussion of the various chapters. The book is complete in its coverage without being overloaded.

Education News

(Continued from page 4)

and secondary school art from the Pittsburgh Public Schools; and a group of decorators' textiles from Staples Fabrics, Inc., Philadelphia. You can join the E.A.A. and N.A.E.A. by sending your dues of \$6 to Vincent A. Roy, Head, Art Education Department, Pratt Institute, Brooklyn, N. Y.

SOUTHEASTERN ARTS ASSOCIATION

CATHERINE BALDOCK, President

The Southeastern Arts Association convened in Birmingham, Ala., March 26 to 29, and chose as its theme, "Arts and Crafts in the School and Community." On the first day a workshop was held for college educators involved in art teacher education programs. Speakers for the general sessions included Nik Krevitsky, Survey Director for the study of the crafts in general education being conducted by the Museum of Modern Art; Lamar Dodd, Head of the Art Department of the University of Georgia; Rosemary Beymer, Director of Art in the Kansas City, Mo., Public Schools and National Chairman of the International School Arts Program; Arne W. Randall, United States Specialist in Fine Arts, Washington, D.C.; Edwin Siegfeld, Head, Department of Fine and Industrial Arts, Teachers College, Columbia University, and past-president of the N.A.E.A.; Dale Goss, President of N.A.E.A.

Group discussion meetings centered around three areas: arts and crafts education, the International School Arts Program, and state affiliation with regional associations.

You may become a member of S.A.A. and N.A.E.A. by sending dues of \$5 to Estelle Barkemeyer, 904 Pauline St., New Orleans, La. Each of the four regional art education associations is an affiliate of the National Art Education Association. When you join one of the regionals, part of your dues automatically goes to the national association making you a member of each and bringing you all rights and privileges of membership. Join your regional today. •



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Play Schools

(Continued from page 20)

ture is at hand when children are taken on trips, not only to parks, pools and picnic grounds, but to see and find out about new things — how ice cream is made, what a farm is like. They make a visit to a nearby settlement of Indians, a ride and "guided tour" on a

ferry boat, a look into a doll hospital, a trip to the children's room at a library, and other community spots. Any or all can be exciting and worthwhile new experiences.

Much of what goes on in the informal education of play school goes on in any good school. Schools today are using the informal curriculum more than ever before — especially for younger children. Play

is now recognized as a part of growth. The five-year old who is not yet ready to leave his mother is reassured when she goes into the classroom with him for a short time each day until he gets to know his classmates. He is reassured when he brings his favorite toy to school and is free to play with it in the housekeeping corner. By helping to set the table for mid-morning snacks, he not only assumes responsibility but he learns to count as well.

A trip to the fire house may be the theme for a painting. Children often will tell in their own way about their experiences. The trip has meant that each learned about green and red lights, how to cross streets and how not to be a nuisance to others. For older children play interests mean learning too.

Because of limited funds only children whose families have special economic or social problems can be admitted to most of the schools.

The industrial city of Hammond, Ind., has all-day summer play schools for a large number of children. Many school systems through their playground and recreation departments are offering special programs. Their distinctive features include small groups, special space, qualified leaders and selected play equipment and materials. Young children's needs are not adequately met when the space is preempted by older children or when numbers are large. They require a close relationship with a qualified adult who knows them and to whom they are important.

The play needs of children are met in a variety of ways, depending on the family and community situation, the child's readiness, and necessity for short or longer periods of group living after school and in summer. Play is part of the life of every child every day.

Teachers interested in this approach will find two of the Play Schools pamphlets especially helpful — "Play: A Child's Way of Growing Up" and "How to Make a Play School Work." The teacher in the regular school can use play for richer living and wider learning and for new insight into what children are like and how they learn. •

New Horizons in Teaching

Suggestions we hope you find useful



Some of the flowers covered in "Methods of Keeping Cut Flowers"

- | | |
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| | — Calendulas |
| | — Camellia |
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| Heliotrope | — Iris |
| Kerria | — Larkspur |
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Handy little book tells simple secrets of prolonging life of 46 different kinds of flowers for home and classroom.

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If Further Interested—This rewarding little book described above METHODS OF KEEPING CUT FLOWERS 4½ x 2½ inches, in gay colored inks, 48 pages—50¢ postpaid. Just write to IDA S. BAILLIE GUILD, Box 426, Lakeview, Washington.

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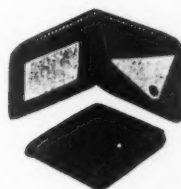
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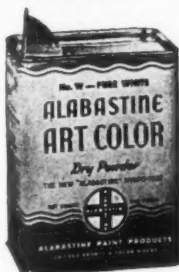
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Here is a confidential loan service for teachers who need money to further their education, to pay pressing bills and protect credit ratings. The cash is here for you now for any purpose. Just sign the short application and note below and mail it to us. Your request will receive immediate attention!

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- 1 Teacher loans are made on signature only—no co-signers, no endorsers. No mortgages on car, furniture or personal property. School board, friends, merchants, will not know you are applying for a loan.
- 2 Convenient monthly installments pay loan out of future earnings. Payments budgeted to fit your income. Entire loan can be repaid at any time and you pay only for the time you use the money—no longer!
- 3 No principal during summer vacation. If your salary stops during the summer vacation, payments on principal stop also. This is an extra service of special value to teachers offered by First Loan Company.
- 4 The loan is made by mail from the privacy of your own home. You see no agents or credit managers—only you and we know about it. We guarantee strict privacy.

Yes, no matter where you live or teach, whether you are married or single, find out today how you may solve your money problem by mail. Today, this minute, fill out and mail the short Application and Note below. That's all you have to do. We'll speed the cash on its way to you as soon as they are approved. We guarantee satisfaction always. Our fifty year old organization is licensed and supervised by the Nebraska Banking Department. You can deal with us in complete confidence at Nebraska's fair interest rate. Select the amount you need from the chart below, then rush Application and Note.

CHOOSE THE PLAN THAT FITS YOUR BUDGET				
Cash Loan You Get	12 Payments	18 Payments	18 Payments	20 Payments
SELECT AMOUNT YOU WANT TO BORROW	\$100 \$10.07	\$200 \$20.08	\$300 \$30.09	\$400 \$40.10
	200 20.94	300 31.95	400 42.96	500 53.97
	300 31.95	400 42.96	500 53.97	600 64.98
	400 42.96	500 53.97	600 64.98	700 75.99
	500 53.97	600 64.98	700 75.99	800 86.99

*APPLIES TO LOANS EXEMPT FROM FEDERAL CREDIT REGULATIONS.
Interest is figured at 3% per month on loans up to \$150. If the loan is over \$150 interest is figured at 3% per month on the first \$150 and 2 1/2% per month on that part over \$150 and not in excess of \$300 and 1% of 1% per month on any remainder of such unpaid principal balance. These rates are in accordance with the Nebraska law.



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Over 50 Years of Service.

FIRST LOAN COMPANY

410 KILPATRICK BLDG.
OMAHA 2, NEBRASKA

FILL OUT AND MAIL

FOR \$50 to \$600 - CUT OUT AND MAIL TODAY!

To First Loan Company, Dept. L-154
410 Kilpatrick Bldg., Omaha 2, Nebraska

Please accept my application for a loan. It is understood that after the loan is made I can return the money to you within 10 days and there will be no charge or cost whatsoever.

Amount you want to borrow (include present balance, if any) \$..... On what date of month will your payment BE IN OUR OFFICE?.....

Age..... per month..... Number of months you receive salary.....

Name and address of school you teach.....

How long with present employer..... Previous employment.....

Husband's or wife's salary..... per month \$.....

To whom are payments on auto made? (Name)..... Town.....

Bank you deal with (Name)..... Town.....

Amount you owe bank? \$..... Monthly payments? \$.....

What security on bank loan?..... (Add.).....

List below OTHER Loan or Finance company (or person) you NOW owe on a loan: \$..... to (Name)..... (Add.).....

Pay rent or real estate payment to? (Name)..... Town.....

Purpose of loan.....

The following are all the debts that I have:

Full Amount I Still Owe	Paying Per Mo.	To Whom Owed	Address
\$.....	\$.....
\$.....	\$.....
\$.....	\$.....

FILE INFORMATION ONLY—Please list below relative information for our confidential files

Name of Relative..... (Relationship).....

Street..... Town..... State..... Occup.....

Name of Relative..... (Relationship).....

Street..... Town..... State..... Occup.....

Name of Relative..... (Relationship).....

Street..... Town..... State..... Occup.....

Name of Relative..... (Relationship).....

Street..... Town..... State..... Occup.....

The above statements are made for the purpose of securing a loan. I agree that if any loan is completed, the U.S. Mail shall be regarded as my agent.

Sign Full Name Here..... Street Address.....

Town..... County..... State.....

STATEMENT OF BORROWER

To comply with Federal Credit Regulations, the following information is furnished with respect to my loan:

Item 1. Is any of the money from this loan to be used as a down payment on any item listed below? ("Yes" or "No")

Item 2. Is any of the money from this loan to be used to buy any item listed below costing \$50.00 or more? ("Yes" or "No")

Item 3. If your answer is "YES" to Items 2, supply the following information:

Item listed below costing \$50.00 or more..... Cash Price..... Trade-in Allowance.....

Item 4. How is the money from this loan to be used to purchase or build a residence, the construction of which was begun after noon on August 3, 1950.

LISTED ARTICLES

Are Creditors..... Automobiles..... Household Furniture..... Creditors Name and Address.....

The following classes of articles are the "Listed Articles" under Regulation W.

Leasehold Interests..... Savings Machines..... Consumer Goods Involving.....

(Date)..... 100.....

NOTE

Am. of loan \$..... 1st pay. due date..... 2nd pay. due date..... 3rd pay. due date..... 4th pay. due date..... 5th pay. due date..... 6th pay. due date..... 7th pay. due date..... 8th pay. due date..... 9th pay. due date..... 10th pay. due date.....

Approved rate (3% per month on that part of the unpaid principal balance not exceeding \$100 and 2 1/2% per month on that part over \$100 and not in excess of \$300 and 1% of 1% per month on any remainder of such unpaid principal balance, computed on the basis of the number of days actually elapsed, a month being any period of 30 consecutive days.

In Consideration of a loan made by FIRST LOAN CO. at its office in Omaha, Nebraska, in the principal amount above stated, the undersigned promise to pay to said company at its above office said principal amount together with interest at the above rate until fully paid.

Payment of principal and interest shall be made in consecutive monthly payments on or before the stated due date for the first payment and continuing on the same day of each succeeding month until the entire loan is paid.

Default in the payment of any installment of the principal or interest, or either, shall at the option of the lender, render the loan immediately due and payable.

It is agreed that the validity and continuation of this note shall be determined solely and by reference to the laws of the State of Nebraska.

This note and any evidence of security accompanying it are subject to acceptance by the payee at its office located as above shown. It is understood that if the loan is not repaid, this note and any evidence of security accompanying it will be promptly returned to the undersigned.

NO PRINCIPAL PAYMENTS REQUIRED DURING MONTHS IN WHICH TEACHING SALARY IS NOT RECEIVED.

PERSONAL SIGNATURES

(If married, both husband and wife must PERSONALLY sign)

RETURN THIS FORM PROMPTLY TO AVOID DELAY IN COMPLETING YOUR LOAN

